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THE CARMELITE

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MONDAY AND THURSDAY
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VOL. IV CARMEL-BY-THE-SEA: MONDAY, OCTOBER 10, 1931 NO. 33-2

ON PAPER WINGS

by ... FREDERICK O'BRIEN

Hoover Dam (Boulder Dam), under Stanford President Interior Secretary Wilbur, let to typical, tough contractors to build, is a nightmare to labor. Heat, height, rock perils, will kill hundreds of American workers, at low wages, poor food and lodging, to make millions for middlemen. Well, the American workers knows the hard surface of a government controlled by money. What fools they will be to uphold it! Yet, I predict that in the next election, the proletariat will holler its fool heads off for a Democrat or a Republican (the same party), as always. Politics is like patriotism—mob spirit, led by grafters, demagogues.

* * *

A Maine woman educator, interviewed in San Francisco, said radio announcers corrupted listeners as to language and manners. Radio announcing is a bitter bore to the announcers too. Hours of hearing poor musicians, crooners, dreadful amateur actors in rotten playlets; business experts; punching buttons; stuffy studios. The announcers are the ill-paid floorwalkers of the air.

* * *

Too much booze in the air is the cause of fatal plane accidents, says W. R. Easterwood, authority. Inexperienced pilots, stunts, junk planes, defiance of weather, and drinking by pilots, make the public air shy. In Europe, every plane must pass a rigid examen. No pilot may drink, no stunts are permitted. Life in America is freer—to throw away.

* * *

Blood has just flowed in Portugal, Spain, China, Mexico, Chile, Brazil, Cuba, Argentina, Peru, in economic revolutions, or attempts at revolution. Capitalism, as at present conducted, to profit a few, is being tested by bleeding.

* * *

Mary Pickford bought up and destroyed films of her old days, which, she thought, did not become her present affluence, fashion, high standing. A thoroughly good woman, Mary would better retire. She's a better business woman than squawkee. She was never an artist, nor was Doug.

——— *Continued on page three*

"Speaking at Seventy"

The sonnets of Mary E. Bulkley, "Speaking at Seventy," privately printed last year and later published in The Carmelite, have just been received in a beautiful new edition published by Gelber, Lilienthal, Inc., of San Francisco. In this format, the inherent strength of Miss Bulkley's work finds a setting of good taste which belongs to it by its own right. The fine paper, delicate type and general arrangement of the poems contribute much to the already superior nature of the work. Spiritually, it is a gift of age to youth; actually, it would be difficult to find a more acceptable offering for anyone, young or old, who has sufficient discrimination to love fine writing.

In these twelve sonnets will be found the seed, "fine as fern-seed dust," of a life lived fully and richly, in close contact with the heart-beat of the world. This seed is the essence of experience drawn from life itself, rounded and polished, trimmed down to bone, and relinquished with its precious germ, to the generation to come.

It is seldom that one whose noonday has passed can look with such quiet understanding on the hectic youth of today. The tendency is to want to point the way, to warn, to restrain, to forbid. But in her evening wisdom Miss Bulkley says:

"What though I offer youth a
careful chart
Of rocks and reefs and dangers I
have met

Youth knows untaught the truth I
have not guessed
New dangers rise, when old are laid
to rest."

If there is a tone of sadness in these poems, it is that golden sadness which comes to the earth when leaves turn brown and fall. Autumn brings no complaint to the tree, but rather a new and lifted beauty, a transcendant quality as of a year fulfilled and winter

——— *Continued on page four*

The Newcomb Exhibit

A Review by GLORIA STUART

One of the most notable exhibits of oil paintings that has been in Carmel for many a moon is on view at the Denny Watrous Gallery. These paintings are by Warren Newcombe, a man who several years ago painted with an academic brush, and very successfully; now, he is concerned with expressionistic color and form. The general title of this exhibit is "California Landscapes."

Newcombe employes colors of an almost unreal richness and light. Painting for the most part in greens, blues and reds, these shade into each other forming a tapestry vivid and vital. Seldom does this painter arrange his subjects with an eye to definite design, but his forms carry motion and symmetry that are definite and highly exciting. And, somewhere in the spirit of each painting is a legend of natural activity and understanding. Even in his conception of modern power-plants or of trees, one feels that human beings and their activities are the essence of the pictures. Newcombe's virility and scope are apparent to the most uncritical viewer.

In "Deserted Farmhouse," we see a house just appearing from surrounding trees—a house that is limned in dead whites, and trees that fairly assault the eye with their beauty of blue-greens. The violet mountains in the background the grey skies above them, both in the coldness of their color and simplicity of their outline, produce the feeling that unnatural events have occurred there.

It is in the paintings of that most modern of subjects, power-plants, that Newcombe gives us his vitality and symmetry of form. "Gas Plant, Venice," with its stacks, sheds, and adjacent buildings, painted in monotones of color, is striking and alive. The lack of apparent design, and the zigzagging that leads our eye up to the immense buildings, reawakens our interest in the story that modern mechanical developments tell. So it is with "Battery of

———*Continued on page four*

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Personalia

Dudley Kinsell, formerly superior court judge of Alameda county, and owner of a considerable amount of property in Carmel, has been making extensive repairs on the Newberry homestead on Carmelo. He expects to move in this week for an indefinite stay.

Frederick O'Brien will speak today at the Ina Coolbrith Circle annual luncheon, in the St. Francis Hotel, San Francisco.

Harold Kreutzberg and his company of dancers have been engaged for the Selby Oppenheim series in San Francisco. Kreutzberg comes to Carmel next spring under the auspices of the Carmel Music Society. Among other engagements Kreutzberg is booked for the Brooklyn Institute of Arts.

Pauline G. Schindler will lecture this fall on the principles and practice of design in printing, at University College, a division of the University of Southern California, in Los Angeles.

In the Tenth Annual Art Exhibit at the Los Angeles County Fair, Armin Hansen received third prize in the water color division for his entry, "The Fisherman."

Miss Florence Brown, daughter of Mr. and Mrs. Ilia Jadovsky, entertained her brother and several friends from the University of California over the week-end.

Miss Ann Kennedy, senior at U. C., was a week-end guest at Holiday Inn.

Mr. and Mrs. Donald Stone, married at Fresno on September nineteenth, have returned from their wedding trip to Yosemite. The bride, who was Miss Martha Walker, is the daughter of Mr. and Mrs. E M. Walker of Carmel. The couple will reside in Pacific Grove.

Maurice Browne, formerly of Carmel, now a figure of importance in the London theatrical world, is in Chicago with a repertory of plays. His wife, Ellen Van Volkenberg, has left Chicago for London to begin rehearsal of several new plays.

Miss Mary Meyers and Archie Meyers were in Carmel over the week-end. Their parents, residents of Carmel for several years, are now living in Oakland. Miss Meyers is active in dramatics at the University, where she is a junior. Archie Meyers is working with a survey company near Martinez; Henry Meyers, another son, is in Munich for the winter.

Merle Armitage, impresario and art critic, who visited Carmel last summer, is now in New York. In association with Charles Wagner, he is preparing for the winter tours of several world-famed artists.

Mr. and Mrs. James Wade, who came to Carmel following their honeymoon in Honolulu and have been occupying a cottage on Carmelo, have left for the East.

"THE PLAY'S THE THING"

Not since the days of Maurice Browne, with his prayers and objurgations to his players, to get inside the mind of a character and work out, has a group of players so gotten inside their several characters as that now rehearsing "The Play's the Thing," which Galt Bell will present later this month at the Studio Theatre of the Golden Bough. Every member is prompt at rehearsal, and for every rehearsal. This has not been the case with many plays produced during the past few years. There have even been productions where the full cast has not been present until the night of the first performance.

"The Play's the Thing" was so closely associated with Holbrook Blinn who created the part of Sandor Turai for the first time on any stage and in any language, that with his passing after its run of a whole season on Broadway, it dropped out of production Within the past year, however, the merits of the comedy have been so evident that it is being produced with growing frequency. Guy Bates Post played the Holbrook Blinn part for three weeks in San Francisco. "The Play's the Thing" is now in rehearsal at the Pasadena Community playhouse, and will open for a run of two weeks at the same time the play is produced at the Studio Theatre of the Golden Bough.

Constance Heron, has a much riper part as the prima donna than she has yet been cast for. Robert Parrott bites with glee into the part of the collaborator on an operetta, and if Molnar could see Howard Brooks as Almandy, the actor, he would probably admit he had him in mind when he wrote the lines. Charles O'Neil as the castle butler—an unpronounceable name ending in "itchek"—exudes politeness and efficiency with every appearance. "The Play's the Thing" is full of "fat" lines, and every player is making the most of them.

—HARRIS ANSON.

THE CARMELITE
OFFICIAL NEWSPAPER, CITY OF CARMEL-BY-THE-SEA

J. A. COUGHLIN, *Editor and Publisher* — GLORIA STUART, *Associate Editor*

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****The views expressed in signed contributions should be taken as those of the individual writers, not necessarily endorsed by the Editor.*

O'BRIEN

from page one

A woman friend of mine, talking about French literature, over KPO, mentioned Dante Gabriel Rossetti. Called to the KPO phone immediately afterward, she was taken to task by a woman, who said that her (the radio speaker's) ignorance was abyssmal. She had said on the air that Dante Rossetti was an Englishman, whereas he was an Italian, the author of famous Italian poetry, including religious stuff about heaven and hell. Current culture is, mostly, mere grabs at words and sounds.

* * *

The Wet Parade is a new, melodramatic puppet novel, by Upton Sinclair, dealing with liquor drinking, and the liquor traffic in the United States, in the last thirty years. Needless to say, it is a puritanical tract by a sick puritan, a devotee of asceticism, who is a neurotic martyr to his beliefs; and, who is the best known American writer who ever lived. Some think him a total loss, literaily, and artisticaly; others, like Robert Morse Lovett, professor of English at the University of Chicago, thin' Sinclair one of the greatest novelists of all times.

* * *

The new Waldorf-Astoria broadcasted its opening for the hicks of America. There's nothing like hickory.

* * *

In California, the Hoover politicians have set the stage for his second act.

* * *

Why do men take off their hats in elevators? To attract the attention of women to their gallantry? Elevator navigators contemn such offhatters. Women are flattered.

* * *

Coconut Oil, by Corey Ford, is very funny. It takes off the Joan Lowells, Seabrookes, Richard Haliburtons, travelers who move off the beaten tracks of actuality to astound, to make themselves daring, unique figures, in a world of science.

LECTURE SERIES ON WORLD PROBLEMS

The first of the series of free lectures by Professor Graham Stuart, of Stanford University, promises to tax the capacity of Sunset School auditorium Thursday evening judging by the interest expressed to the committee which is sponsoring the series. The talk begins at eight.

Professor Stuart will deliver four addresses on the general subject, "Outstanding Problems of World Politics," on the following dates: October fifteenth and twenty-ninth, November twelfth and December third.

Expenses of the series are being defrayed by private contributions.

BUSINESS DOWN DOLORES

The residence which has been occupying the Williams property on Dolores street between Seventh and Eighth has been removed preparatory to the erection of a store building laid out for two shops.

CONCERT CANCELLED

The concert by Olga D'Allaz, planned for the Denny-Watrous Gallery Saturday evening, has been cancelled.

A FLAVIN PLAY

The Community Players of Santa Ana will open their winter season with Martin Flavin's "Broken Dishes," to be produced this month.

WOMAN'S CLUB

The Current Events Section of the Carmel Woman's Club will meet on Wednesday at the Girl Scout House. The Bridge Section will meet on Friday, the sixteenth.

Officers of the club for the current season are: Mrs. Rolf Eskil, president; Mrs. W. G. White, first vice-president; Mrs. Karl Rendtorff, second vice-president; Miss Frances Taylor, third vice-president; Miss Agnes Williston, recording secretary; Mrs. B. M. K. Elliott, corresponding secretary; Mrs. E. Rose, treasurer.

STATEMENT OF OWNERSHIP MANAGEMENT, CIRCULATION, ETC., Required by the Act of Congress of August 24, 1912.

Of THE CARMELITE, published twice weekly at Carmel, California for October 1, 1931.

County of Monterey)
State of California)

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Joseph A. Coughlin, who, having been duly sworn according to law, deposes and says that he is the Publisher and Editor of The Carmelite and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation) etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Joseph A. Coughlin, Carmel.
Editor, Joseph A. Coughlin.
Managing Editor, None.
Business Manager, Joseph A. Coughlin.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Joseph A. Coughlin, Carmel, California.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

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Joseph A. Coughlin.

Sworn to and subscribed before me this 7th day of October, 1931.

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LEOTA TUCKER

SONNETS *from page one*

ahead . . . and sleep. Yet the poet looks back a moment to beloved landscapes—loved as only a strong heart can love:

"Yet some slight things will startle
you aware
Some trifle bring me back as sharply plain
As when white gulls, hung darkling
on the air
Beside the ferry, pass the lighted
pane."

A book of sonnets written at seventy would be remarkable for this fact alone, but this is a voice as clear as the voice of youth, but richer than youth in that it speaks out of understanding. Images stand forth with simple clarity because the confusion of youth has slipped away. Small things have become significant because they are symbols of vast truths. Youth plays with experience, but wisdom draws out its essence.

And if you hold the book in your hand after reading these twelve sonnets and try to catch their overtone, you will find an ancient theme. Through all this vigour of thought, this clear perception of beauty, there is the quality of love. It does not come forth but it is there in the fundamental structure.

"Should I ask
For more than strength and love?
Soon I shall part
From strength—but to the last
hour let me keep
The power to love."

DORA HAGEMEYER.

NEWCOMBE *from page one*

White Tanks." Five cylindrical, greyish tans fill the centre of the painting—the surrounding details are complementary. We feel that here, and here only, is the essence of modern life, and that here is an interpreter worthy of it.

In a "Still Life" that is unadorned, and not built up and up as are so many coontemporary still lifes, Newcombe exposes the theory that there is no necessity for obvious design to delight the senses. Here is a China red table; upon it, a green vase cups red and yellow and white flowers, simply delineated—they might be roses—; a greenish black, yellow cane bottomed chair faces us in the background, with a fine curve of a grey plaster fireplace in the left background. The colors are of subdued brilliance, each one tempered to complement its neighbor, and the placing of the objects is finely simple.

It is in "Santa Barbara Missions" high upon the hill, that Newcoombe paints with all the unreality and imagination of which he is capable. Dark and light colors mingle and swirl upon the landscape, building a pyramid of form for the golden building that seems like the gleam of earthly light that, in dreams, we look around for as something to hurry toward. Reds and greens and purples and blues undulate and vibrate with an unearthliness that is startling and lovely. Here is a painter whose conception of modern values in subject and technique is keen and true.

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